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DAMROSCH SPEAKS OF HIS GERMAN OPERA PLANS FOR NEXT SEASON.

Walter Damrosch is back at Carnegie Hall, after his season of fifty-six performances, highly satisfied with the successful outcome of his undertaking, and beginning already to form plans for another campaign. He told a *Sun* reporter on Tuesday morning something about the results of this season and his ideas for the next.

"I have really not much to say yet, further than that I have become an operatic conductor, and have made a great deal of money out of it this season, and am by no means reluctant to run the risk of losing it next year. As far as I have made any plans, they refer to a season outside of New York.

"I was thoroughly convinced on my trip that the possibilities are very great in the various large cities for a company artistically managed and made up of the best artists. Our success was greatest in Boston and Chicago. In both these cities the people were particularly kind, because it was found that my season gave exactly what it promised. We kept faith with the public in every particular, and the operas were sung as they were announced. Our success in the smaller cities, such as Pittsburgh, Kansas City and St. Louis, was enormous. Nobody here can realize the anxiety of the people out there to hear good opera, and their willingness to pay any price for it. In Pittsburgh and Kansas City we charged \$5 a seat, and the houses were jammed. I received \$11,000 in Kansas City for three performances, and I know that the managers who undertook the scheme of presenting my company there made somewhere between \$14,000 and \$15,000 as their share of the undertaking. Our success in Chicago was astonishing to the proprietors of the Auditorium, with whom we played on sharing terms. They had no idea that our houses would amount to anything like the results that we actually accomplished.

"The most curious thing about our season was that wherever we went the houses were about the same in size for every opera. It was never the case of a vacant house one night and a crush the next, but there was invariably a sane desire to hear each opera presented, and the variation in our receipts was very slight. In Louisville we played two performances in one day, 'Tannhäuser' in the afternoon, and 'Die Walküre' at night, which was doing pretty well for a town that had never had any German opera before.

"Some of our experiences were very amusing. In Louisville, for instance, the temperature was 90°, and while Mr. Alvary was singing on the stage that he couldn't see the sun he winked down at me in the conductor's chair, for the sun was blazing through the windows of the building so strongly that it was nearly blinding us.

"I am convinced from the success of my season

this year that above all things the public is eager to reward any effort on the part of a manager or singer toward securing thoroughly artistic results in his performances. I spent a good deal of money, as it was, on my scenery and costumes, and if I could only have foreseen the success of the season I should have spent a great deal more, because everything done was thoroughly appreciated by the public. Next season, whether I give German opera in New York or in the big cities of the country, I am determined not to do it unless it can be better done than it was this year. It was necessary in order to assure the public that I was determined to get the best, to secure several artists for my company who were valuable mainly from the fact that they had great names. Now that I have engaged these famous and high-priced singers, and the public is certain that I am striving to give them the best, I shall feel next year more at liberty to pick out the artists fitted for my season quite independent of the fact that they may or may not be famous. Mme. Sucher was a great singer, and for that matter is a great artist still, but the critics agreed that her voice was no longer equal to the demands which the Wagnerian operas made on it. Despite the fact that Mr. Alvary's singing in various rôles was generally criticised, he retained his great popularity with the New York public. In the West, however, Mr. Rothmühl was the more popular of the two in 'Die Meistersinger,' and in 'Lohengrin.'

"The arrangements for German opera under Abbey & Grau's management for next season does not prevent my having the house for a time if I want to give opera there myself. But the condition of my getting it is that my season follows theirs, and that my tour on the road shall be in the wake of their company. In some of the cities this spring I followed them, but instead of injuring my season it proved of great advantage to it, in Boston particularly. Jean de Reszke came to hear 'Siegfried' and 'Die Götterdämmerung' in Boston, and after the performance he came to me and congratulated me. 'How fortunate you are,' he said, 'to have such a thorough artistic spirit dominating your company, as these performances indicate.'

"The conditions on which I can secure the Metropolitan Opera House next year are practically prohibitory, but I do not see that it is indispensable for my company to sing there. There is not the slightest thought of changing Carnegie Music Hall into a theatre. It is too admirably adapted for concert purposes, and the directors have never entertained the idea of altering it. Of all the American theatres that I have ever seen, the Auditorium in Chicago is best equipped for operatic performances. The Metropolitan Opera House here has serious faults. The time that it takes to change the scenery makes the intermission unendurably long, and the difficulty of producing the proper light effects is very considerable. It is true that the performances of the Wagnerian opera by such singers as Jean de Reszke

and his associates are probably as great from the standpoint of the singing as any one could wish, and the last performance of 'Die Meistersinger' here is said to have been faultless from that point. But at the same time, German singers in the Wagner operas produce an atmosphere which singers unaccustomed to German traditions cannot give. I am confident that a great number of people prefer to hear the Wagner operas in German by German singers, and my company next year will again be German."

By the terms of Mr. Damrosch's contract with Abbey & Grau he was to have the use of certain of their scenery and properties at the Opera House and during his tour, in return for which the scenery imported by him for 'Tristan and Isolde,' and the operas of the trilogy was to be handed over to Abbey & Grau at the end of the season. This scenery is now at the Opera House, and will probably be used in the Wagner operas next year. It is said that one of the results of the season of German opera at the Metropolitan under Abbey & Grau's management will be the failure of Sig. Mancinelli to return to this country. Under this arrangement with Mr. Siedl the Italian conductor would have lost 'Die Meistersinger' and 'Tannhäuser,' if that were given, and 'Lohengrin' alone of the Wagner operas would have remained for him to conduct. His failure to be accepted in New York as a Wagnerian conductor was always a matter of chagrin to Sig. Mancinelli, and it is said that with Mr. Siedl in the company he has concluded that there will be no place for him.

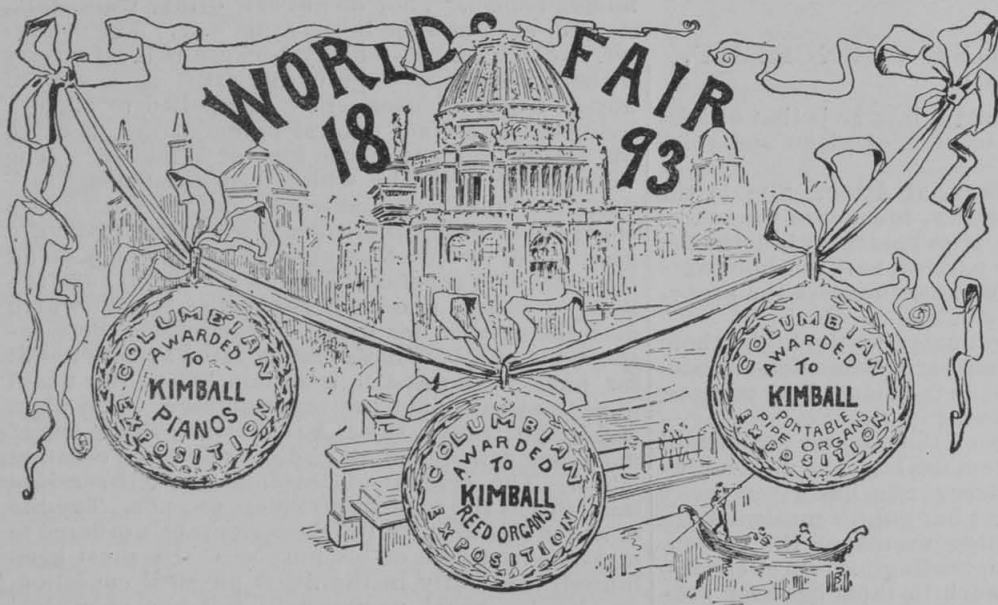
"It is all because I am not a German, they say, and because my hair is not long enough," was the way he explained it. He was the first to lead 'Lohengrin' when it was produced in Rome in 1878, and as an evidence of Wagner's appreciation of his services he would show a photograph of the composer with an affectionate message on the back, and the opening bars of the overture copied in Wagner's hand. He was particularly anxious to lead 'Tristan and Isolde' when the opera is sung here with Jean de Reszke, and it is said that it was too much for him to have Mr. Siedl come in when it at last seemed possible that the opera would be sung. Mancinelli always declared that he preferred to lead 'Die Meistersinger' to any other opera in his repertory.

Siegfried Wagner paid his first professional visit to the Italian capital at the beginning of last month, and conducted a number of the Bayreuth master's works at a concert given at the Costanzi Theatre, in the presence of Queen Margharita. Dr. Joachim is expected to give a Concert there shortly, for the first time in his artistic career, and the event is looked forward to with immense interest in musical circles. The eminent violinist will be accompanied by the young violoncellist, Herr Henselt, a nephew of Mendelssohn.

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WHAT IS CONCERT PITCH?

Put the above question to all or any of the greatest musical celebrities to the present day, says an exchange, and you will not get a satisfactory reply. Nineteen out of twenty people who request the tuner to tune their piano to concert pitch do not know what they are asking for. How is this? In the early part of the present century, the note of musical sound called middle C on the pianoforte was assumed by theorists to be produced by 512 vibrations per second, and this was long the pitch recognized in practice as the standard or concert pitch useful for the guidance of all musicians. But the desire to increase the brilliancy of tone, led to the middle C in France being raised to 522 vibrations (which is now recognized as normal or French pitch), and thus became (and is now on the Continent) the standard or concert pitch. So far, so good; everyone then knows what concert pitch was. But John Bull, in his pig-headed desire to be different from all other countries—for I can attribute it to nothing else—must needs raise it first to 535, and further to 540 vibrations; and as a natural consequence, so far as any standard concert pitch is concerned, all is chaos.

The following relation of facts will give some idea of what I mean. I was sent for by a very musical family to tune their grand, and handing me a fork which was C 535, they instructed me to tune the piano exactly to it, as Mr— (mentioning a celebrated violinist) was coming there to play, and he particularly requested them to see that the piano was tuned to concert pitch. A day or two after, I received a letter requesting me to call again, as the violinist had said that I had not done my work properly, for the piano was still below pitch. I then tuned it to my own fork, C 540, and I suppose all went well for a time; but mark the sequel. On my next visit, two months after, the lady came into the room in a high state of indignation and said, that if I could not tune it better she must call in another tuner; for only the day before Signor —, of the Royal Italian Opera, was there, and said that he could not possibly sing, as the piano was quite a semitone above concert pitch. In vain did I try to explain the differences in pitches. She simply treated it as an idle excuse on my part, saying she could not doubt a man of Signor —'s reputation in the musical world.

I think that the majority of musicians will agree that to allow such a state of things to exist in this nineteenth century is nothing short of idiocy; inasmuch as it often places public singers at a great disadvantage in having to sing to a pitch they are not accustomed to, to say nothing of an occasional blot on the escutcheon of many a good tuner. Sir George Grove, referring to the matter in his dictionary, says it is a disgrace to our musical education. There have been several conferences on the subject (one quite recently), but as usual they were a sheer waste of time, for nothing came of them.

I am not here concerned as to whether the high, medium or low pitch is preferable; but, in the name of all that is reasonable, I say, let there be one standard pitch. If it is considered impossible to lower the pitch from C 540, let it be, and ignore all others. Then if it is necessary for foreign artists to come here, let it be a case of when you go to Rome do as Rome does; compel them to adapt themselves to our pitch. Although it must be remembered that the fault is ours. We, as a musical nation, are in our infancy compared to other nations, yet we are presumptuous enough, as soon as we can walk alone, as it were, to strike out an independent course, and upset an order of things that all other countries are content should remain as they are. Truly we are the most inconsistent race of people on the face of earth. As Monsieur L'Homme Français says, we show our national inconsistency in the grog that we drink, for we put in whisky to make it strong, water to make it weak, lemon to make it sour, and sugar to make it sweet. But joking apart, are we—posing as we do as a musical nation—to let such an abuse continue as this babel of musical pitches?

I sincerely hope that some of our eminent musicians will again take this matter up and use their best endeavors to put an end to a state of things that exists only in this country.

MUSIC IN INDIA.

Mr. Telang, a Brahmin musician, was recently interviewed in San Francisco, when he gave the following interesting facts concerning music in India:

"Few people know anything whatever about our Indian music, and those who know that such a thing exists imagine that it is purely a matter of tom-toms. Travelers have heard the roll of the tom-tom, the tasha or the pakh waj commingle with the shrill scream of the sanai, or reed, in some Hindostanee village. They think that is all our music, and in doing so forget that our vina—a stringed instrument with six wire strings—is one of the oldest musical instruments in the world.

"Our sitar is as melodious as your mandolin, which it somewhat resembles, and our satanji, which is played with a bow, is every bit as soft and human-like in its tones as your violin. Indeed, I think it is more so.

"A good Hindoo musician will draw as many as seven separate notes from one string without sliding his finger up or down the gut, or wire. He effects the change by simply pulling the string slightly with his hooked finger, and thus increasing or decreasing the tension at will, and changing the notes by the consequent increase or decrease in the number of vibrations. I have never seen any of your Occidental performers being able to do anything like that, but every good musician in my country has to.

"We have our Sanskrit works on music, which are as deep, if not deeper, than any of yours; but our written score, or note system, is not so good. It provides a separate character for each note in the whole compass of melody. Owing to our closer subdivision of the chromatic scale, it has heretofore been almost impossible for us to adopt your system of writing music; but arrangements are now in progress whereby it is hoped that Indian music will soon be transcribed in the European manner."



MISS WILHELMINE TRENCHERY.

The picture which graces this page is that of Miss Wilhelmine Trenchery, teacher of piano and voice at Alton, Ills.

Miss Trenchery was born at Alton. She is the daughter of Emil Trenchery, founder of the school of the blind in America. Miss Trenchery inherits her musical talents from her parents, both of whom were very fine musicians. To them she owes the proper guidance of her musical studies.

Miss Trenchery was graduated at the high school of Alton, but received her early education abroad, following in this respect the footsteps of her parents, both of whom were educated in Europe.

Miss Trenchery is one of the popular teachers of Alton and has done a great deal for the musical interests of her native place. She has given many splendid programmes, and her pupil's musicales are among the most interesting events of the season. Miss Trenchery has taken leading parts in operettas, comedies, etc., and her work in them has been pronounced very finished. She has also filled many church and concert engagements at Alton and many other places. In times of need, such as the Johnstown flood, etc., her talents have always been foremost in the cause of the suffering.

Besides her work at Alton, Miss Trenchery had charge of music, French and German at the Lee Academy, La Grange, Ark. She has pupils also from the surrounding country of Alton. Miss Trenchery is a lady of many accomplishments. She has a charming personality, and has won for herself the gratitude of her many pupils and an unlimited circle of friends.

PIANO PLAYING.

Many persons care not at all for piano playing because they fail to find any music in it, says a writer in "Progress." It is not to be wondered at, for the average piano performance is nothing more than an exhibit of technical skill and endurance. It is almost invariably wanting in musical qualities.

While you sit admiring the remarkable technical development of the performer you will find yourself wondering where the soul is. It is not that it is wanting in the player, but rather he has not found the time to bring it out. All the years he has been studying and practicing have been devoted to the mechanical side of playing. He strikes all the notes, but he fails to bring out the music that appeals.

Few players in the past have been able to do this, and the number living able to is not much larger. The form most players get; but the real music, the heart, the meaning, no, not many are able to set it forth so it may be appreciated by the average listener.

It is because of this fact that so many pianoforte performances are disappointing. The student may enjoy them, likewise the musician, because both are able to appreciate the difficulties put in the way by the technical requirements of the piece. Music, however, that only appeals to a chosen few is not specially helpful. To do good, music's purpose must be broad. It should begin in technique, for without the mechanical little can be accomplished. There must be the foundation upon which to rest the structure. But after that, do something to make the building beautiful to the various senses.

Persons who have heard some of the great piano players of the past, and the present as well, will generally say that they do not know what it is that appeals in their playing, but there is something that the performer is giving heed to beside the mechanical.

What is it? why, it is the soul of the player coming out through the ends of his finger tips. Rubinstein dropped notes enough from his instrument at each concert out of which to form another program, but you never missed them. The technical defects were lost sight of in the musical interpretation given the works. Liszt had the same power, though the technical side was perhaps maintained with more care, but nevertheless it was lost sight of amid the charm of the melody he imparted to all his pianoforte interpretations. So with the great living pianists—their great charm lies in the fact that they impart to the music they make something of soul or emotion. Having mastered the technical requirements, they understand that music is not technique, though it is impossible for the one to exist without the other.

When the word "artist" is used in a musical journal, says an exchange, it means someone who plays upon an instrument or sings. When it is used in a dramatic paper, it describes a person who really acts—not one who is simply named in the play-bill. When it appears in an art journal, says an American contemporary, it refers to one who squeezes human figures out of wet clay, or indicates dim impressions of nature with slabs of red, yellow and blue. All these people are supposed by the general public to live in a vastly different manner from ordinary human beings. They do not eat, drink, walk, talk, sleep or even breathe in the same way. The "smart set," as it is called—chiefly because it is so utterly without smartness—regards the artist as a sort of human freak, a person who is compelled to make a living out of certain natural peculiarities, because his father did not leave him any money. The "middle classes"—by which term the "smart set" describes those respectable men and women who are engaged in doing the world's work and making a good job of it, too—look upon the artist as a being set apart by a beneficent Providence to put into the lives of others a certain amount of beauty which does not exist in his own. Nevertheless, these respectable people believe that an artist's life is not fit for publication; and to a certain extent the world in general has about the same opinion. The plain and simple truth is this: A real artist's life is one of unceasing self-denial, of endless effort, of constant labor. The amount of devotion and self-sacrifice increases as the scale of greatness ascends. The life of a man like Jean de Reszke is rigorously ordered to meet the iron rule of his purposes. He must keep himself constantly in the finest physical condition, or else his vocal powers will fail him at critical moments. He must live well, even generously, but not luxuriously. He cannot eat and drink anything he may fancy, for his digestion must not suffer the slightest impairment, on the pain of instant punishment in the shape of bad voice. He must not eat even food that is harmless to the voice but productive of fat; for a fat tenor—ugh! He must preserve the suppleness of his limbs, lest Romeo be heavy-footed, or the rejuvenated Faust antique of gait.

Be sure to have a good light on your music page; for music perfectly read, is easily played.

MUSIC KUNKEL'S REVIEW

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KUNKEL'S POPULAR CONCERTS.

The fifth and last of the Kunkel Free Concerts was given on the 14th ult. at the High School Auditorium. Although the concert was announced to begin at eight o'clock there was not a seat to be had at half past seven. The corridors and stairs were packed with those who could not gain entrance to the hall or balcony. The program was well selected, and offered instrumental numbers by Messrs. Charles Kunkel, Louis Conrath, August F. Reipschlaeger, Fritz Geib, and Miss Adelaide Louise Kunkel, niece of Mr. Charles Kunkel, and vocal numbers by Miss Hattie Kalish, pupil of Max Ballman, Mrs. C. H. Greene, Jr., pupil of James M. North, Miss Emma Finka, and Messrs. Otto Hein and J. C. McIlvane.

No series of concerts ever given here have created as much widespread interest and enthusiasm. The programmes were splendidly selected, varied and interesting. The impetus these concerts have given to musical art in St. Louis cannot be overestimated. They have awakened in the hearts of thousands a deeper love for music, and brought them into closer communion with its concert form. They have done good work for home talent, awakened ambition in pupils, and helped the cause of teachers. Mr. Charles Kunkel deserves no small credit for his single handed efforts in giving these free concerts. It is to be hoped that such good work can be continued next season.

APOLLO CLUB.

The Apollo Club, under the direction of Alfred G. Robyn, gave its third concert of the season at the Germania theatre on the 13th ult. The club was assisted by Mrs. Julia L. Wyman, contralto, and Edmund Schneck, harpist. The programme was very excellent throughout and greatly enjoyed by a large audience. The Apollo club concerts have become features of the season, gaining in popularity as they progressed. They are doing magnificent work, thanks to Mr. Robyn.

Louis Hammerstein gave his third organ recital and musicale at Lafayette Park Presbyterian Church on the 20th ult. Mr. Hammerstein's programme was as usual very good and was participated in by Mrs. Samuel C. Black, soprano, Miss Paula Muench, pianist, Miss Clara Braun, pianist, and Mr. John Freiermuth, violinist. The attendance was large and appreciative.

Always conquer some difficult passage at each practice. Be sure to play accurate at all times, and your advancement will be rapid and permanent.

BOLLMAN-RUCKERT.

The marriage of Mr. Otto Bollman to Miss Annie Ruckert will take place Wednesday afternoon June 5, at Lafayette Park Presbyterian church. Louis Hammerstein will preside at the organ and all the leading singers of the city will participate. A reception will be held from half after five until seven o'clock at 2102 Lafayette Avenue. Mr. and Mrs. Bollman will be at home Wednesdays after July the first.

Mr. Bollman is one of the most popular and successful piano dealers in the west, and has displayed his usual fine taste in choosing the fair and accomplished daughter of Mr. and Mrs. Henry Ruckert. He is building a handsome residence, which will contain one of the finest music rooms in the country. We join the host of friends in wishing the bride and bridegroom a long and happy life.



AUGUST F. REIPSCHLAEGER.

We present to our readers above the picture of the popular young pianist and teacher, August F. Reipschlaeger. Mr. Reipschlaeger was born in this city January 27, 1868. He is the stepson of the well-known attorney, F. Gottschalk. After being graduated at the high school of this city he went to Europe to pursue a course of chemistry and natural sciences. Upon the completion of these he returned to this country and continued his musical studies under E. R. Kroeger in musical theory and Charles Kunkel in piano, with both of whom he had previously studied. A few years later, on account of failing health, he again went to Europe, where he resumed and finished his musical studies under such masters as Jadassohn, Oscar Paul and others.

Since his return, Mr. Reipschlaeger has taught and played in private and public concerts with the most pronounced success. His work at the recent Kunkel Popular Concerts proved him a most capable artist. He has a magnificent technique and plays with true artistic conception.

Mr. Reipschlaeger has many years before him; he is a gentleman of great refinement and has a host of friends who want to see him reach the summit of his profession.

CITY NOTES.

Among those who will participate in the concerts to be given by the Music Teachers' National Association at Germania Theatre are Mrs. Cunningham, Miss Kalkman, Miss Selma Krause, Miss Watson and Messrs. Charles Kunkel, Louis Conrath, E. R. Kroeger, H. Epstein and Wm. Porteous.

A string quartette by E. R. Kroeger will be one of the works to be produced at the M. T. N. A. concerts at Germania Theatre. It will be played by Messrs. Parisi, Geib, Meyer, Boehmen and Anton.

Louis Conrath's concerto which created such enthusiasm, will be played by Charles Kunkel at one of the M. T. N. A. concerts at the Germania Theatre.

Mrs. Emily Boeddecker's pupils in piano are making commendable progress. Among them are Misses Laura Hunziker, Nellie Widman and A. Laumann. Mrs. Boeddecker is located at 1310 Sidney street.

A Musical and literary entertainment was given for the benefit of the Working Girls Home at Entertainment Hall, on the 21st ult. Among the participants were Miss Nellie Paulding, who contributed the accompaniments and a piano solo, Rondo Brilliant, op. 62, Weber, which she played in excellent style; and Eugenia Williamson, B. E., the elocutionist, who gave the recitation, "Katrina's Visit to New York," and an illustration of the poem, "Song of the Mystic," in her usual magnificent manner.

Seventeenth Annual Convention of the Music Teachers' National Association.

The Seventeenth Annual Convention of the Music Teachers' National Association will be held in the Germania Theatre, St. Louis, July 2d, 3d, 4th and 5th. This being the first time this association has held a convention in St. Louis, it is naturally to be expected that all music teachers, students and music lovers generally should heartily interest themselves in this convention.

Much of great merit is promised by the committees. Piano recitals by such artists as Leopold Godowsky, Philadelphia; Alberto Jonas, the Spanish pianist; William H. Sherwood, of Chicago; Waugh Lauder, of Chicago; Glover and Doerner, the duo players, of Cincinnati, are promised. Messrs. Harrison Wild and J. Warren Andrews will contribute organ recitals. There will be a vocal recital by Mr. W. O. Goodrich, of Milwaukee, the celebrated baritone; while the miscellaneous evening concerts will be given by well-known artists, comprising some of St. Louis' best talent among others. Lecturers and essayists of renowned ability will speak upon their special subjects; among them being H. W. Greene, of the Metropolitan Conservatory, New York; Rosseter G. Cole, of Grinnell, Iowa; Theo. F. Johnston, of Cleveland; A. J. Goodrich, of Chicago; H. W. Schulze, of Kansas City, and others. As is customary, the essays will be followed by impromptu discussions, which are usually of great interest. The committees have secured low rates from the railroads and the hotels, and everything that can be done to make the convention a success will be done.

The officers are: A. A. Stanley, President, Ann Arbor, Mich.; H. S. Perkins, Secretary, 26 Van Buren St., Chicago; Ad. M. Foerster, Treasurer, Pittsburg, Pa. Executive Committee: E. R. Kroeger, Grand and Olive Sts., St. Louis; M. I. Epstein, 23d and Lucas St., St. Louis; E. Agramonte, 101 Lexington Ave., New York. Program Committee: Chas. Kunkel (Chairman), St. Louis; August Waldauer, 23d and Lucas Place, St. Louis; A. J. Gantvoort, Cincinnati, Ohio. Committee of American Compositions: Robert Bonner, Providence, R. I.; John A. Brockhoven, Cincinnati, Ohio; Emil Liebling, Chicago; Wilson G. Smith (Alternate), Cleveland, Ohio.

Information concerning the details of this convention will cheerfully be furnished at this office.

HOW TO AVOID A DREADED ENEMY.

Pure water is the richest gift of the Creator to man. But water is easily polluted, and the surface drainage from the lands, towns and cities along our great water courses, accumulates and conveys to drinker and user the germs of disease, and other infection and cause of injury, unless it be perfectly filtered before using. The market is stocked with various devices for this purpose, all more or less faulty, and none capable of doing absolutely perfect work, except one, The Pasteur Germ Proof Filter, sold only at 1101 Olive street. The scientific value of this filter is in the peculiar medium of filtering employed—a porcelain bougie, or tube, of exceeding fine texture. This tube is used in no other filter, nor indeed can be, as it is protected by French and American patents, and its manufacture conducted under the highest scientific tests before it is sent to this country. Every home should possess a Pasteur Filter of some one of the great variety of styles they furnish, so as to be secure from one of the principal sources of typhoid and malarial fever contagion.

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A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room, on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

Mme. Nordica, says a contemporary, has just heard by cable that her fiance, Mr. Dome, has signed an engagement with grand opera in Paris, to make his debut in "Lohengrin," which is a triumph for him certainly.

Habermas Bros., the popular confectioners, at S. E. Cor. Park & Ohio Avenues, will take orders for fancy cakes, ice cream and fruit ices. Those giving banquets, receptions, lunches, will do well to give them a trial. Prompt attention is given and the best at reasonable prices. Their phone number is 4323.

We are always glad to recommend to our patrons Messrs A. P. Erker & Bro., the opticians, at 608 Olive street. They are thoroughly reliable and keep a full line of spectacles, eyeglasses, opera glasses, telescopes, microscopes, drawing instruments, etc., etc.

Namendorf Bros., 314 N. Sixth St., makers of umbrellas, are prepared to show a fine stock of silk umbrellas, parasols and canes. Namendorf Bros. make their own umbrellas and never fail to please the most fastidious customer. Give them a call.

KINGS AND QUEENS OF MELODY.

They Will in Grand Convention Assemble at St. Louis, July 2d to 5th, Inclusive.

The disciples of Beethoven and other masters of the soul-inspiring melodies so popular with the higher grade of musicians of to-day will hold forth in St. Louis four days on account of the Music Teachers' National Association, July 2d to 5th, 1895.

For this occasion the Missouri Pacific Railway and Iron Mountain Route will sell tickets from all points in Missouri on their lines to St. Louis and return at greatly reduced rates. The city of St. Louis' known superiority in the handling of conventions, and the acknowledged hospitality of its citizens in the entertainment of visitors, will, no doubt, act as an incentive for a good attendance at the convention. Tickets via these routes will be good to return until July 8th. Call on or write local agent for full particulars, or

H. C. TOWNSEND,
Genl. Pass. Agt., St. Louis.

THE UNITED SOCIETY OF CHRISTIAN ENDEAVOR

And the National Young People's Christian Union will hold their Fourteenth Annual International Convention at Boston, July 10th to 14th, 1895. The Wabash Railroad has reduced the rate to one first-class fare for the round trip from all stations to Boston for this occasion. For maps of route and guide to Boston write to

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- | | | |
|--------------------------|-----------------------------|-----------------------------|
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| Embroidery Store. | Cotton Goods Store. | Cloak and Suit Store. |
| Lace Store. | Linen Goods Store. | Shawl Store. |
| Trimming Store. | Silk and Velvet Store. | Underwear and Corset Store. |
| Gents' Furnishing Store. | Dress Goods Store. | Children's Clothing Store. |
| Handkerchief Store. | Paper Pattern Store. | Quilt and Blanket Store. |
| White Goods Store. | Art Embroidery Store. | Upholstery Store. |
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PUCK.

New, Revised Edition

Claude Melnotte.

Giocoso - 108.

mf *cres.* *cen* *do.*

p

f *sf* *p*

cres. *sf* *f* *sf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

806-5

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The musical score for 'The Song of the Lark' is written for piano. It consists of five measures. The right hand (treble clef) plays a melodic line with various ornaments and fingerings. The left hand (bass clef) provides a harmonic accompaniment. Pedal points are indicated at the end of each measure.

[illegible]

806 - 5

Vigorouso.
TRIO.

First system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking. Pedal points are marked with 'Ped.' and asterisks. A crescendo is marked 'cres.' in the treble staff. Fingerings 4, 8, and 5 are indicated above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking. Pedal points are marked with 'Ped.' and asterisks. A crescendo is marked 'cres.' in the treble staff. A bracketed section in the treble staff is labeled 'or thus' with a dashed line. Fingerings 8, 4, and 4 are indicated above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking. Pedal points are marked with 'Ped.' and asterisks. A crescendo is marked 'cres.' in the treble staff. A bracketed section in the treble staff is labeled 'or thus' with a dashed line. Fingerings 4, 3, 2, 3, 2, 3, 2, 4, 2 are indicated above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking. Pedal points are marked with 'Ped.' and asterisks. A crescendo is marked 'cres.' in the treble staff. A bracketed section in the treble staff is labeled 'or thus' with a dashed line. Fingerings 3, 2, 3, 2, 4, 2, 4, 2, 3, 2, 3, 2, 4, 2 are indicated above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking. Pedal points are marked with 'Ped.' and asterisks. A crescendo is marked 'cres.' in the treble staff. A bracketed section in the treble staff is labeled 'or thus' with a dashed line. Fingerings 8, 4, and 4 are indicated above the treble staff.

First system of the musical score. It features a treble and bass staff in a key with three flats. The bass staff begins with a forte (*f*) dynamic. The system includes several measures with chords and moving lines, marked with "Ped." and asterisks. The system concludes with a crescendo (*cres.*) marking.

Second system of the musical score. It begins with an alternative phrasing labeled "or thus." with a bracketed example. The main system continues with various musical figures, including a forte (*f*) dynamic. Pedal points are indicated with "Ped." and asterisks throughout the system.

Third system of the musical score. It starts with a forte (*f*) dynamic and a crescendo (*cres.*). The system includes a mezzo-forte (*mf*) section and another crescendo. Pedal points are marked with "Ped." and asterisks.

Fourth system of the musical score. It begins with a piano (*p*) dynamic and includes the lyrics "cen" and "do." with a fermata. The system is characterized by complex chordal textures and is marked with "Ped." and asterisks.

Fifth system of the musical score. It features a forte (*f*) dynamic and a piano (*p*) section. The system includes complex textures and is marked with "Ped." and asterisks.

The image shows a musical score for a piano piece, likely from a ballet. The score is written for a single piano (piano solo). It features a melody in the right hand and a steady eighth-note accompaniment in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes dynamic markings such as 'Ped.' (pedal), 'sf' (sforzando), and 'mf' (mezzo-forte). The piece is marked 'Andante' and is the first of two parts. The melody is in G major and 3/4 time. The left hand accompaniment consists of a steady eighth-note pattern. The score includes dynamic markings such as 'Ped.', 'sf', and 'mf'. The piece is marked 'Andante' and is the first of two parts.

The musical score for "The Song of the Lark" by Robert Schumann, Op. 125, No. 1, is presented in a single system. The key signature is one sharp (F#), and the time signature is 3/4. The score is written for piano, with a treble staff for the melody and a bass staff for the accompaniment. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern in the bass. The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 5), pedaling marks (Ped.), and a repeat sign. The piece is in G major and is marked with a tempo of "Allegretto".

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a piano introduction and the first line of the song. The piano introduction is in 3/4 time, featuring a treble and bass staff. The treble staff has a key signature of two flats and a common time signature, with a melody of eighth and sixteenth notes. The bass staff has a key signature of two flats and a common time signature, with a melody of eighth and sixteenth notes. The piano introduction ends with a double bar line. The first line of the song is in 3/4 time, with a treble and bass staff. The treble staff has a key signature of two flats and a common time signature, with a melody of eighth and sixteenth notes. The bass staff has a key signature of two flats and a common time signature, with a melody of eighth and sixteenth notes. The first line of the song ends with a double bar line. The second system consists of the second line of the song. The treble staff has a key signature of two flats and a common time signature, with a melody of eighth and sixteenth notes. The bass staff has a key signature of two flats and a common time signature, with a melody of eighth and sixteenth notes. The second line of the song ends with a double bar line. The piano introduction is marked with 'Ped.' and a double bar line. The first line of the song is marked with 'Ped.' and a double bar line. The second line of the song is marked with 'Ped.' and a double bar line. The piano introduction is marked with 'Ped.' and a double bar line. The first line of the song is marked with 'Ped.' and a double bar line. The second line of the song is marked with 'Ped.' and a double bar line.

[illegible]

PRELUDE,
PRÄLUDIUM.

Allegretto con tenerezza. ♩ - 100.

ADOLF JENSEN. Op. 32.

Sempre legato

The musical score is written for piano and consists of five systems of two staves each. The key signature has one sharp (F#). The tempo is 'Allegretto con tenerezza' with a quarter note equal to 100 beats. The score includes various musical notations such as slurs, fingerings, and dynamics like 'mf' and 'p'. The first system is marked 'Sempre legato'. The second and third systems have 'mf' and 'p' markings. The fourth system has 'mf' and 'p' markings. The fifth system has 'mf' and 'p' markings. The score ends with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature is one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano). The piece concludes with a final cadence marked by a double bar line and a repeat sign.

A musical score for a piano piece, likely a waltz, in 3/4 time. The score is written for two staves, treble and bass. The key signature has one flat (B-flat). The melody is in the treble staff, featuring a series of eighth and sixteenth notes with fingerings indicated by numbers 1-5. The bass staff provides a simple accompaniment with quarter and eighth notes. The piece is marked with a 'P' for piano and a 'Trio' section is indicated by a double bar line and the word 'Trio' below the staff. The score ends with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in a single system with a grand staff (treble and bass clefs). The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a 'Ped.' (pedal) instruction and a decorative flourish.

[illegible]

Musical score for "Lied. 1592-30" by Kunkel. The score is in G major and 2/4 time. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass staff provides a simple accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like "p" (piano). The piece concludes with a double bar line and a repeat sign.

SPRING APPROACHES.

DER FRÜHLING NAHT.

ADOLF JENSEN. Op. 32.

Allegretto agitato. $\frac{5}{4}$ 152.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The tempo is marked 'Allegretto agitato' with a metronome marking of 152. The key signature has one sharp (F#). The score includes various fingerings, slurs, and dynamic markings such as *p* (piano) and *f* (forte). The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and accidentals. The score is published by Edition Kunkel.

The musical score consists of five systems, each with a treble and bass staff. The notation is complex, featuring many beamed notes and slurs. Fingerings are indicated by numbers 1 through 5 above the notes. Dynamic markings include *p* (piano), *f* (forte), *cres.* (crescendo), and *pp* (pianissimo). Pedal markings, consisting of the word "Ped." followed by an asterisk, are placed below the bass staves at various points. The piece ends with a double bar line and a final *pp* marking.

AT THE SPRING.

AM SPRINGBRUNNEN.

ADOLF JENSEN. Op. 32

Animato. ♩ = 132.

simili.

The musical score is written for piano and consists of five systems. The first system is marked 'Animato. ♩ = 132.' and 'simili.'. The second system includes the lyrics 'cres - cen - do.' and dynamic markings 'f' and 'p'. The third system is marked 'simili.'. The fourth and fifth systems continue the piano accompaniment. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

Edition Kunkel.

N.B.

1592 - 30

N.B. These notes must be struck together.

First system of musical notation, measures 1-5. Treble and bass staves with complex fingering and slurs.

Second system of musical notation, measures 6-10. Treble and bass staves with complex fingering and slurs.

Third system of musical notation, measures 11-15. Treble and bass staves with complex fingering and slurs.

Fourth system of musical notation, measures 16-20. Treble and bass staves with complex fingering and slurs.

Fifth system of musical notation, measures 21-25. Treble and bass staves with complex fingering and slurs.

Sixth system of musical notation, measures 26-30. Treble and bass staves with complex fingering and slurs.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with many accidentals and a bass line with many accidentals. The voice part features a melody with many accidentals and a bass line with many accidentals. The score is written in a style that is typical of early 20th-century musical notation.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes a variety of musical notations such as eighth notes, quarter notes, and chords. There are also some unusual markings, like '10 4 5 1' and '5 4 2 1' above the treble staff, which might be fingerings or performance instructions. The piece concludes with a double bar line and a repeat sign.

[illegible]

AUTUMN.

9

HERBST.

ADOLF JENSEN. Op. 32.

Allegro impetuoso. $\text{♩} = 96$.

mf *simili.*

1. 2.

mf

Edition Kunkel.

10

The musical score is written for piano on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The bass clef accompaniment features a simple harmonic pattern with some chords and rests. Fingerings for the bass are also indicated. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on a treble clef staff, and the piano accompaniment is written on a bass clef staff. The melody consists of three measures, each with a slur over it. The first measure has a slur over the notes G4, A4, and B4, with a '1' above the G4. The second measure has a slur over the notes C5, B4, and A4, with a '1' above the C5. The third measure has a slur over the notes G4, F#4, and E4, with a '1' above the G4. The piano accompaniment consists of three measures, each with a slur over it. The first measure has a slur over the notes G3, A3, and B3, with a '1' above the G3. The second measure has a slur over the notes C4, B3, and A3, with a '1' above the C4. The third measure has a slur over the notes G3, F#3, and E3, with a '1' above the G3. The piano accompaniment also includes a bass line with notes G3, A3, and B3, and a '5' below the G3. The score is labeled 'The Rose Tree' at the top left.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The piano accompaniment features a prominent bass line with many accidentals and a treble line with chords and single notes. The voice part is a simple melody with some grace notes and a final cadence. The score is written in a clear, legible style with standard musical notation.

1592 20

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5), slurs, and dynamic markings such as *pp* (pianissimo) and *f* (forte). The piece concludes with a double bar line and a final chord.

WILL O' THE WISP.

FIRRLICHT.

ADOLF JENSEN. Op. 32.

Allegretto scherzando. ♩ - 126.

mf *staccato.*

simili.

f

mf

cresc.

f

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *mf*, and *ten.*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a final chord.

Edition Kunkel. 1592 - 30

DAS ZAUBERLIED.

THY MAGIC SONG.

Revised edition by the author.

Erik Meyer-Helmund Op. 21. No. 2.

♩ - 69.

Träumerisch, doch nicht schleppend.

Dreamily, but not dragging.

2. Und im mer-dar er
1. Wenn dein ich denk dann.

1. In thoughts of thee I
2. But e-ven now my

2. klingt nun leis! Die See - le mir..... be - rü - - ckend, Gar
1. sinn' ich oft In träu - me - ri - schem Gang.....

1. si - lent grow With thy..... sweet im - age near
2. soul..... is fill'd With rap - ture sweet en - tran - - cing

2. hold..... die süß me - lod' - sche Weis' Er - inn' - rungs voll be - 3
 1. Weiss nicht was ich von dir ge - hofft, Weiss nicht wa - rum mir

1. Nor can I say why this is so Nor why it brings me
 2. Dear mem'rys strains so clear dis - till'd I hear them soft ad -

or thus.

Gar

2. glü ckend
 1. bang

1. fear
 2. vanc - ing

2. hold..... die süß me - lod - sche Weis' Er - inn' - rungs voll be - glü - ckend
 1. Weiss nicht was ich von dir ge - hofft, Weiss nicht wa - rum mir bang

1. Nor can I say why this is so Nor why it brings me fear
 2. Dear mem'rys strains so clear dis - till'd I hear them soft ad - vanc - ing

2. *Denn seit dem Tag* an dem ich schied Von ew' - ger Lieb' be -
 1. *Weiss ei - nes nur* seit dem ich schied Von deinem Reiz be -
dolce. *cres.*

1. But this I know since help - less quite I left oh love thy
 2. For since the day I bade a - dieu To love that help - less

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

2. *zwun - gen* Von ew' - ger Lieb be - *zwun - gen*
 1. *zwun - gen* Von dei - nem Reiz be - *zwun - gen*
poco *poco* *accelerando* *cres.*

1. charm - ing I left oh love thy charm - ing
 2. bound me To love that help - less bound me

poco *a poco* *accelerando* *cres.* *poco rit.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Più moto.

2. *Hör* ich ach nur dein Zau - ber - lied
 1. *Du* hast mit dei - nem Zau - ber - lied

1. Nought but the ma - gic of thy voice
 2. No oth - er voice can charm a new
Più moto.

f *sehr leidenschaftlich.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

2. *Tief* in mein Herz ge - sun - gen
 1. *Dich* in mein Herz ge - sun - gen

1. Can still my hearts a - larm - ing
 2. Thy ma - gic voice hath bound me

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

2. Hör ich ach nur dein Zau - ber - lied
1. Du hast mit dei - nem Zau - ber - lied

5

1. Nought but the ma - gic of thy voice
2. No oth - er voice can charm a new

Ped. * Ped. * Ped. * Ped. Ped. * Ped. * Ped.

or thus.

2. Tief in mein Herz ge - sun - gen
1. Dich in mein Herz ge - sun - gen

1. Can still my hearts a larm - ing
2. Thy ma - gic voice hath bound me

cres. *poco rit.* *a tempo.* *ff* *or*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

poco *dim. e rit.*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. 1136-4 * Ped.

OUR GIRLS.

Paul Jones. Op. 71.

Tempo di marcia. ♩ - 92

Secondo.

This page contains six systems of musical notation for a piano piece. Each system consists of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedaling instructions are marked with 'Ped.' and asterisks. The piece concludes with a double bar line and a repeat sign.

System 1: Starts with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a bass line. Dynamics alternate between *f* and piano (*p*). Pedaling is indicated with 'Ped.' and asterisks.

System 2: Continues the musical theme with alternating *f* and *p* dynamics and pedaling instructions.

System 3: Features a sustained piano (*p*) dynamic throughout the system, with frequent pedaling marks.

System 4: Similar to System 3, maintaining a piano (*p*) dynamic and using pedaling for texture.

System 5: Introduces a forte (*f*) dynamic. The right hand plays chords, and the left hand has a more active bass line. Pedaling is used to sustain the chords.

System 6: The final system, starting with a forte (*f*) dynamic and concluding with a repeat sign. It includes various pedaling and dynamic markings.

At the bottom center of the page, the number '1400-8' is printed.

1400-8

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OUR GIRLS.

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Tempo di marcia. ♩ 92.

Primo.

Paul Jones. Op. 71.

f *p* *f* *p* *f*

p *p* *mf*

f

f

f

Giocoso.

f

f

Secondo.

4 2 1 4 2 1 5 2 1 4 2 1 5 2 1

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

4 2 1 4 2 1 5 2 1 4 2 1 5 2 1

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1400-8 *

Primo.

5

Measures 1-5 of the 'Primo' section. The right hand has a highly decorative melody with numerous trills and grace notes. The left hand accompaniment consists of chords and single notes. Dynamics are marked as *f* and *p*. Pedal points are indicated with 'Ped.' and asterisks.

Cantabile.

Measures 6-10 of the 'Cantabile' section. The right hand features a slower, more lyrical melody. The left hand accompaniment is simpler, with long horizontal lines indicating sustained chords. Dynamics are marked as *p*. Pedal points are indicated with 'Ped.' and asterisks.

Measures 11-15 of the 'Cantabile' section. The right hand continues the lyrical melody. The left hand accompaniment includes some movement. Dynamics include *f*. Pedal points are indicated with 'Ped.' and asterisks.

Measures 16-20 of the 'Cantabile' section. The right hand continues the lyrical melody. The left hand accompaniment is mostly sustained chords. Dynamics are marked as *p*. Pedal points are indicated with 'Ped.' and asterisks.

Measures 21-25 of the 'Cantabile' section. The right hand continues the lyrical melody. The left hand accompaniment includes some movement. Dynamics are marked as *p*. Pedal points are indicated with 'Ped.' and asterisks.

Risoluto.

This image shows a page of musical notation, likely for a piano. It consists of six systems of staves. Each system typically has two staves, with the upper staff containing complex chords and the lower staff containing simpler accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo), 'p' (piano), and 'f' (forte). Pedaling instructions are indicated by 'Ped.' and asterisks. The page is numbered '1400 8' at the bottom center.

Primo.

7

Risoluto.

ff

Ped. Ped. *

Ped. *

Ped. Ped. *

Ped. *

mf

Cantabile.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. *

f

p

f

p

Ped. *

Ped.

f

p

f

Ped. *

p

mf

Ped. *

Ped. *

Ped. *

Ped. *

Ped.

This piano score consists of five systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal markings are indicated by 'Ped.' and asterisks (*). Fingerings are shown with numbers 1-5 above or below notes. The score begins with a series of chords in the right hand and single notes in the left hand, marked with 'Ped.' and '* Ped.'. The second system introduces a forte (*f*) dynamic and continues with similar patterns. The third system also features a forte (*f*) dynamic and includes some triplet markings. The fourth system shows a variety of dynamics including forte (*f*), piano (*p*), and mezzo-forte (*mf*), with more complex fingering and triplet markings. The fifth system concludes with a crescendo leading to fortissimo (*ff*) dynamics, with final chords and a double bar line. The page number '1400 - 8' is printed at the bottom center.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *p* *f* *p* *f* *Ped.* *

f *ff* *rf* *ff* *Ped.* * *Ped.*

1400 - 8

Primo.

9

The musical score for the 'Primo' section on page 9 is written for piano. It consists of six systems, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings including *f*, *ff*, *p*, and *rf*. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The score is in a key with one flat (B-flat) and a 3/4 time signature.

ADA'S FAVORITE RONDO.

Notes marked with an arrow(↗) must be struck from the wrist.

Carl Sidus Op. 104.

Allegro ♩ - 120.

The musical score is written for piano in 2/4 time, marked *Allegro* at 120 beats per minute. It is in the key of B-flat major (one flat). The score is divided into five systems. The first system begins with a treble clef and a key signature of one flat. The second system starts with a mezzo-forte (*mf*) dynamic. The third system contains a repeat sign. The fourth system includes a piano (*p*) dynamic marking. The fifth system concludes with a mezzo-forte (*mf*) dynamic. The score is heavily annotated with fingerings (numbers 1-5) and slurs. Arrows (↗) indicate notes to be struck from the wrist. The bass line is consistently present in the lower register, often using octaves.

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First system of musical notation, measures 1-8. Treble and bass staves with piano (*p*) dynamics and fingerings. A crescendo (*cres.*) is marked in measure 8.

Second system of musical notation, measures 9-16. Treble and bass staves with piano (*p*) dynamics and fingerings. A crescendo (*cres.*) is marked in measure 10, followed by a decrescendo (*cen.*) in measure 12, and a forte (*f*) dynamic in measure 14. First and second endings are indicated by 1. and 2. above the staff.

Third system of musical notation, measures 17-24. Treble and bass staves with piano (*p*) dynamics and fingerings. A *marcato il Basso.* instruction is written below the bass staff in measure 17.

Fourth system of musical notation, measures 25-32. Treble and bass staves with piano (*p*) dynamics and fingerings. A forte (*f*) dynamic is marked in measure 30. First and second endings are indicated by 1. and 2. above the staff.

Fifth system of musical notation, measures 33-40. Treble and bass staves with piano (*p*) dynamics and fingerings. A crescendo (*cres.*) is marked in measure 38.

Sixth system of musical notation, measures 41-48. Treble and bass staves with piano (*p*) dynamics and fingerings. A crescendo (*cres.*) is marked in measure 42, followed by a decrescendo (*cen.*) in measure 44, and a forte (*f*) dynamic in measure 46. First and second endings are indicated by 1. and 2. above the staff.

First system of musical notation, measures 1-6. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 7-12. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings and dynamics.

Fourth system of musical notation, measures 19-24. Treble and bass staves with fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with fingerings and dynamics.

Sixth system of musical notation, measures 31-36. Treble and bass staves with fingerings and dynamics.

SOME CAUSES OF THE DEVELOPMENT OF TONE COLOR IN MODERN ORCHESTRAS.

In a recent lecture on some causes of the development of tone color in the modern orchestra, before the Royal College of Organists, Dr. MacLean pointed out the great difference between the orchestras of Handel and Wagner. There had been vast changes in recent times, and he proposed to divide his subject into three heads; 1st, dealing with the mechanism of the instruments employed; 2nd, the demands of modern audiences; and 3rd, the changes due to the development of artistic feeling among composers. During the last 50 years great advances had been made in the use of the flute. It was now employed in keys which were formerly thought extreme; it was played in a lower register, the low notes of the new flute being strong and effective; and the constant use of flutes in harmony was comparatively modern. The hautboy was represented by the soprano instrument, the bass and tenor having been swept away. The hautboy was now a melodic instrument, the second hautboy being usually either in unison of the first or resting. The clarinet was beginning to have a powerful effect on tone color. Wagner had used three of these instruments, in addition to a bass clarinet. It had now an extended use in chromatic passages. The saxophone had been extensively used by the French and Belgian schools. The instruments ranged from high soprano to bass. Groups of three or four were capable of producing expressive effects, and were suitable as substitutes for the stage organ. The bassoon was being gradually forced up into regions where double over-blowing was necessary. The contra-fagotto was being more extensively used, in the modern orchestra, for the lower parts, and consequently there was now a prevalence of ordinary bassoon tone from tenor F to F. Wagner had used three bassoons in his "Faust" overture. The original horn was a tube 15 feet long, the fundamental note of which was DDD, and this produced the usual series of natural harmonics. The new valve horn had considerable drawbacks; the middle length was out of proportion, according to the crook used, and the culminative use of the valves tended to produce notes which were too sharp. The lecturer commented on the inadvisable practice of horn players of transposing instead of using the proper crook. Four horns were usually employed in the modern orchestra. They had powerful tone and possessed the capability of piercing through, and standing out clearly against, most of the other orchestral sounds. The only serious element of retrogression in the modern orchestra was the use of the cornet in place of the trumpet. The probable reason for this was that it was easier to play. There was, however, a distinct loss in such substitution. The cornet was useful for florid passages superimposed on two trumpets.

The use of the trombones had been extended in recent times. The instruments were now employed frequently in harmony and with piano effects. Brahms had used them polyphonically. The bass tuba had forced up the bass trombones, and was usable as a substitute for the violoncello and bassoon. A novel effect of the large drum had been produced by Rubinstein in his "Ocean" symphony; the harp had been admitted with effect into the modern orchestra; and also the organ, which was most suitably used to assist the orchestra in supporting the vocal parts.

Advances had also been made in recent times in the orchestral stringed instruments, and the lecturer noted the extension of figuration, the employment of double stopping, special *pizzicato* and *sordino* effects, and the use of extreme keys. The violoncello now was employed independently of the double bass. New forms of accompaniment had been invented, and the widened trill especially belonged to modern times. There was also an extension of *divisi* work, the violas being so largely divided that we might expect in future to find scores with first and second parts for this instrument. The *sordino* had perhaps been too frequently employed. Lastly, the orchestra had come to be regarded as an instrument of equal temperament, and consequently composers were less afraid of extreme keys. With regard to the effects resulting from the demands of audiences, the lecturer pointed out that between the years 1830 and 1848, there was a craving in France for a military spirit in music, and the results of this craving were exemplified in the new color noticeable in the orchestral writings of Halevy, Berlioz, Meyerbeer, and Wagner. During the second empire (1848-1870) Adolphe Sax developed the valve as applied to brass instruments generally. As a result of the employment of the new orchestra, larger concert-rooms were found necessary. The advances resulting directly from the artistic perceptions of composers had also been important. Berlioz had invented elfin-like orchestral effects. Wagner's works, after "Lohengrin," showed a distinct individuality in coloring. Liszt developed brilliancy in effects. So, also, Verdi and Brahms had each his distinctive coloring.

THE ONLY ROAD TO PARNASSUS.

Most of us know, said Mr. John Towers, at the Utica Conservatory, that the Parnassus of the past was the seat of Apollo, the Muses and the Delphic Oracle, and that it was a crowning ambition of the aspiring Greeks of those days to climb it, and revel in its mysteries and glories. Most of us do not know, however, or if we do know we are very prone to forget it, that this pilgrimage and final ascent meant hardships and privations to which those of the most daring of modern mountaineers sink into utter insignificance. The roads, for instance, were all rugged and broken, and the approach to the sacred mountain itself was blocked by dense forests, turgid streams and trackless and rock-bound paths. All these obstacles and difficulties notwithstanding, the brave old Greeks got there somehow or other, and were rewarded, let us hope, by the transcendent beauties of the scene, and by the favor of the gods whose good offices they invoked. Now that which is true of the past is just as true of the present. There is still no rose without its thorn, no crown without its cross. To us moderns, Parnassus means simply the highest attainable summit of human excellence and perfection; and you may take my word for it that this enviable summit will never be reached by any human being without a strong will and an equally strong effort. The trouble now-a-days is that many, one might almost say the majority, of students fondly imagine that they will attain the goal without the effort. They seem to think that they, anyhow, are heaven-sent geniuses who are going to accomplish in months all that it took their forerunners years to compass. The sooner they disabuse their minds of this fatally erroneous and foolish idea the better. Any one who has lived and toiled longer than they, will give them the assurance that they have had to work steadily and long to acquire even the little they know, and that even now they stand only at the threshold of knowledge, and see before them the boundless shore wholly unexplored. So vast is art; so narrow human wit.

As a parting word, I would impress upon the students here and elsewhere, that their education really begins when they quit their Alma Mater. Seed, good seed I venture to say, has been sown, and the ground all round has been carefully watered and tended, but the seed is still below the surface. The growth, development and maturity of the tree is a matter of the future. Go on, diligently, with your studies to the end of your lives, and at the finish you will still find plenty to learn. Above all things be modest in the estimate of your own powers, remembering that although you know, or fancy you know, a great deal, there are others who know infinitely more. Be this as it may, all knowledge is unquestionably power, and your prospects, position in life, and influence for good in your generation, will in most cases be in exact proportion to your ambition, your aims, your acquirements and your deserts.

If the supplementary season of Italian and French opera at the Metropolitan Opera House did not prove a financial success, says *Freund's Weekly*, there certainly was no lack of enthusiasm on the part of the music-loving public who witnessed the last performances. Operas were presented to suit all tastes. "Lohengrin," "Don Giovanni," "Trovatore," "Faust," "Nozze di Figaro," followed each other in quick succession, and to the credit of all the artists who appeared, as well as the conductors and orchestra, it must be admitted were remarkably well rendered.

The enthusiasm reached its height at the last Saturday matinee, when "Faust" was produced in the presence of one of the largest audiences of the season. Mme. Melba and Messrs. Jean and Edouard de Reszke had to appear several times before the curtain at the end of each act, and after the final curtain had fallen the three stars had to bow their acknowledgements repeatedly.

Mme. Melba finally grew tired and left the brothers de Reszke to fight it out alone.

Edouard de Reszke came out in a shooting jacket and red tights and was pelted with flowers. But the gushers were not satisfied. Repeated calls brought out Jean de Reszke once more, and a crowd of ladies standing near the stage actually seized the bottom of his trousers. Jean de Reszke had to beg them to go away.

Although the principal artists sang admirably and deserved the applause which greeted their performance, the exaggerated enthusiasm of some of those lady gushers was ridiculous in the extreme, and it is to be hoped that they now realize that they made an absurd exhibition of themselves.

The receipts at Theodore Thomas's concerts in Chicago were \$17,000 more than last year. Some one hundred works representing forty-six composers were given, of which Wagner led with twenty, Beethoven following with eight, Tchaikowsky with six, and two Strauss waltzes.

THE BEAUTIFUL ROOF GARDEN.

St. Louis now lays claim to the coolest and most romantic roof garden in the country. The season opened Monday night, the 27th ult., and those who want to spend a most delightful evening will find the roof garden the very spot. The vaudeville entertainments are on one side and the cafe on the other. The vaudeville is of a high class and affords a refreshing diversion after the heat of the day. The orchestra is made up of some of the leading musicians. From the vaudeville to the cafe is but a few steps, where one can sit amidst the most enchanting of scenes. Surrounded by flowers, plants and beautiful lights, fanned by cooling breezes, with peeping stars, one sips a cool drink or orders from the well-filled larder of the cafe. To all this the orchestra accompanies sweet music and speeds, as in a fairy scene, the delightful hours.

MAJOR AND MINOR.

It is proposed to erect a monument in Hamburg to Hans von Bülow. Among the members of the committee are Joachim, Eugen d'Albert, and Johannes Brahms; the name of the deceased Helmholtz heads the list. Contributions from admirers in this country of the great musician may be forwarded to Baroness Romaine von Overbeck, 1325 Massachusetts Avenue, Washington, D. C. It is a curious fact in this connection that Eugen d'Albert's Beethoven recital at Hamburg in aid of this fund had to be given up "on account of public apathy." In Dresden the same recital, where five of the last sonatas were played, was a triumphant success.

Here is a new Bülow anecdote too characteristic not to be true. One evening, at a symphony rehearsal of the Meiningen orchestra, the famous conductor stopped the orchestra, and exclaimed, "Kettledrums forte!" The drummer, who thought he had done pretty well already, redoubled his efforts; but again Bülow stopped, and shouted, "Kettledrums forte!" Once more the drummer put on extra steam, and when Bülow stopped again he exclaimed, "Really, Herr Kapellmeister, if I beat any harder I shall break the drum-heads!" "Who asked you to do that?" retorted Bülow quietly. "You play fortissimo, and what I want is forte only."

Silence during a song may be more effective than singing itself. Often it is necessary to give time for some expression to take effect in the minds of the hearers. Deliberately pause at such time. The contrast becomes in itself impressive. Generally it is not well to begin the music which follows silence after the manner of that which preceded it. Silence, in most cases, becomes a dissociating element between two musical expressions. We say that music is an instantaneous art; that the painter may erase and change to suit his taste, and finally leave his work on the canvas to be admired, while the singer must apply his art instantly, and has but an ever-fading memory on which to impress it. True, but he has resources which the painter and sculptor lack. Silence is such. Skillfully use it as an embellishment in art. Have you never tried it? Then try it now. One may captivate an audience by little effects which are perfectly right and proper to use. —*Vocalist*.

According to a *Century* biographer, one of the first questions Rubinstein used to ask a young musician aspiring to be an artist was: "Have you loved yet?" Though a pessimist of the extreme kind and perpetually unhappy, Rubinstein had a very tender heart for the fair sex. But it was simply a case of reciprocity.

Rubinstein was never idle; he could not remain so half-an-hour. From the moment he rose to the moment he retired he was doing something. When not travelling he had his day's work mapped out with methodical regularity. From just such an hour till just such another he might be found day after day at the same occupation. After this fashion he was able to accomplish in his life-time what was really the work of three men, and he never tired of preaching this regularity of work to young artists and students.

Saint-Saens has completed a new opera, entitled "Brunhilde." Connected with this a curious story is told. As it was too cold in Paris, he determined to finish the opera in some quiet southern place. So he went to Toulouse. This was also too cold for him, and he proceeded to Algiers, Egypt, Ceylon, and last, Cochin China. He kept on working at each place which he visited until the cold or the noise drove him away. Ismail seemed to suit him very well, but did not afford the right stimulus for the last act. Inspiration for this was found by him in the Indian Ocean and again in Cochin China. Unfortunately, the majority of our composers have not the same opportunity of selecting a suitable environment for their work.

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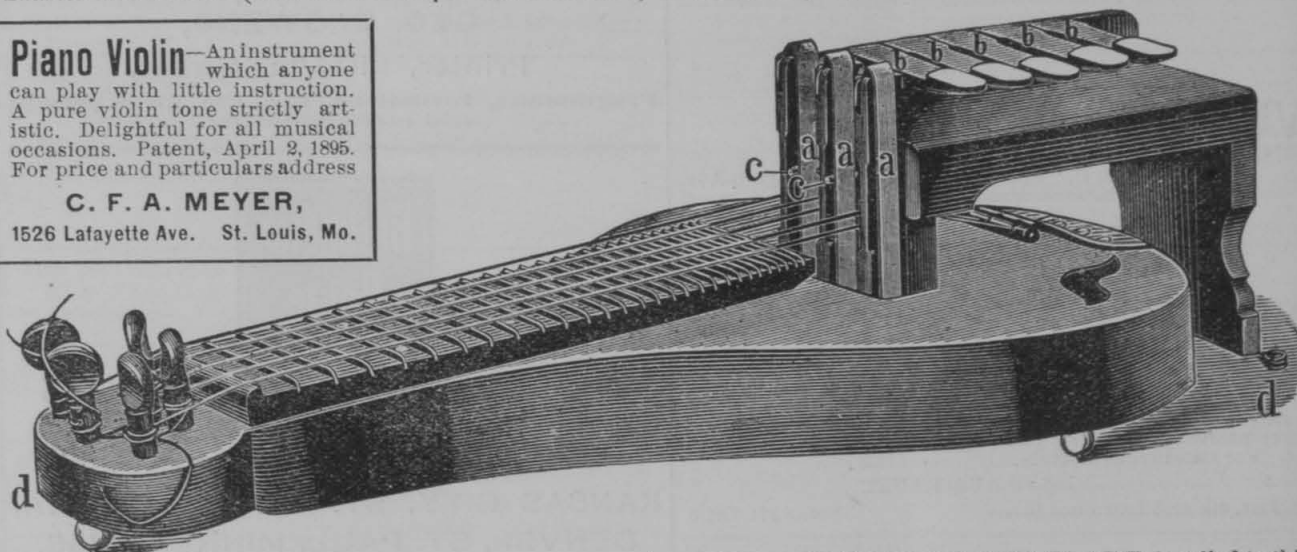
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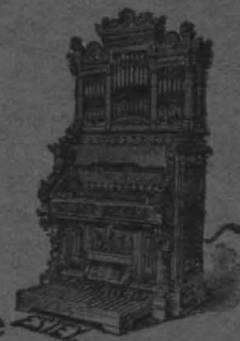
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